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Editorials

THE FIFTEENTH annual meeting of the Liturgical Arts Society was held on April 7, 1945, at the Carroll Club, New York City. Preceding the meeting and following the custom inaugurated at the very beginning of the Society's existence, mass was celebrated by our chaplain, the Reverend John LaFarge, S.J. at the convent church of Mary Reparatrix. The male choir of the Society chanted the music for the mass. The Very Reverend Philip J. Furlong, principal of Cardinal High School, was the representative of our patron, the Archbishop of New York.

The officers elected at this meeting are: President, Miss Hildreth Meiere, distinguished mural painter whose work can be seen in many churches, also in the Nebraska State Capital, Lincoln, Nebraska; vice-president, Mr Leopold Arnaud, dean of the School of Architecture, Columbia University; secretary, as usual; treasurer, Mr Max H. Foley, of the architectural firm of Voorhees, Walker, Foley and Smith; assistant secretary, Mr John M. Dooley, a former treasurer of the Society and member of the building-contracting firm of Culhane-Dooley. The Reverend John LaFarge, S.J., remains as chaplain. The directors are: The Reverend John P. Monaghan, pastor of the church of Saint Margaret Mary, Staten Island, New York (the altar in this church was illustrated in the February, 1945, issue of LITURGICAL ARTS); The Very Reverend Dom Gregory Borgsted, O.S.B., Prior of the Priory of Saint Gregory the Great, Portsmouth, Rhode Island, where the Liturgical Arts Society really came into being; Mr Harry Lorin

Binsse, former executive secretary of the Society and, for the past seven years, managing editor of *The Commonweal*; Mr Barry Byrne, well-known architect; Mr Otto L. Spaeth, business executive of Dayton, Ohio.

The main topic discussed at this meeting concerned the problems of the sculptor in relation to specifically religious art. Mr Donald DeLue, president of the National Sculpture Society opened the discussion. Mr DeLue's remarks, and comments from persons present, appear in this issue of our quarterly, in the form of a symposium.

TEN YEARS ago the male choir of the Liturgical Arts Society, long informally known as the "quilisma club," was formed by Dr. Becket Gibbs at the suggestion and with the hearty cooperation of Father LaFarge. It is hardly necessary, at this date, to sing the praises of Dr Gibbs because our readers and many others know of a lifetime devotion to his ideal of liturgical music based on the solid norms established at the Abbey of Solesmes. His work at Covington, Cincinnati, and at the Catholic Summer School, Cliff Haven, New York, is well known. As to his title of *Doctor* we are happy to quote the following from an article by J. Vincent Higginson, in the *Catholic Choirmaster* for December, 1943: "His title of Doctor is closely bound up with the history of the Pontifical School in Rome. The Pontifical School opened in 1911 and was honored by His Holiness on July 10, 1914, by being raised to its present dignity and given the power to confer degrees. This was one of the last acts of Pius X in con-

nection with the reform he instituted in Sacred Music, for he died the following month, on August 20. Dr Gibbs was in Rome at the time and Father de Santi asked him to submit himself to examination for a doctorate in Gregorian chant. Time slipped by and it was not until some months later that a convenient time was found." Dr Gibbs himself would never tell this little story and few have seen the precious document conferring on him the Doctorate in Gregorian Chant. But what few can realize is the devotion and inexhaustible patience practiced by Dr Gibbs at the weekly rehearsals, from September to May, throughout the years. It is safe to say that our devoted director took hold of rather difficult material — vocally and musically — and welded it into a harmonious whole. The choir has been composed of a nucleus of about twelve members throughout the years of its existence, but nearly sixty other "hopefuls" have come and gone during that time. The members of the "quilisma club" are all male members of the Liturgical Arts Society and this group has always sung at the mass or vespers which have preceded our annual meetings. The time and place on other occasions have always been determined by the pastor or superior in whose church or chapel the choir has been welcomed. The members have always been vested in cassock and surplice (need we add *linen* surplices?) and they have always been located in or near the sanctuary and not in a gallery at the back of the church. This has led to several rather unusual arrangements in churches where the architect had neglected to make

room for a choir, but it has seemed to be the best thing to do as the members of this choir labor under the impression that the choir members were there to *respond* to the celebrant and not to *compete* with him!

Dr Gibbs now finds it advisable to resign as director of the "quilisma club" and his successor will be the Reverend Joseph Foley, C.S.P., director of the Paulist choir, New York City. His "pupils," however, would not let Dr Gibbs off so easily, and have unanimously elected him director *emeritus*. His benevolent and kindly guidance will ever be theirs. *Ad multos annos*.

IT HAD never occurred to us that architects would ever be the subjects of a study on "Scruples and Their Treatment in the Light of Modern Psychology." And yet we find such a study, by the Reverend A. Bruens, in the May, 1945, issue of the *Irish Ecclesiastical Review*. It seems that anxiety and mental indecision — and who is not guilty these days? — may take on the following form of a conflict of pseudo-moral principles: "A house is to be built; an architect is in the process of building up a practice. Is it the individual demands of his clients, or the sociological and artistic demands of the town, which have the greater claim on his attention? These may conflict, and the architect be unable to decide whether his function is that of a part-time sociologist, or of a private practitioner determined to satisfy the demands of an exacting client. If he feels he is the former, anxiety may well enough raise scruples about his civic honesty; if the latter, he will be apprehensive about his artistic sincerity." Many architects are scrupulous souls and do their best to steer a course between anxiety and mental indecision. Some decide the matter in terms of continuous compromise and dot the land with mediocre buildings — neither very good nor very bad; others will not compromise but hold fast to their principles with the result that the landscape is all too often virgin of the products of their imagination and skill." Father Bruens further remarks that: "Parallel cases of the architect's difficulty will, of course, occur to any priest who has had any extensive dealings with scrupulous penitents. . . . Moral theology text-books and spiritual writings contain lots of common-sense advice." Would it then be indiscreet to suggest that clerical clients refer back to their text-books from time to time so as to avoid the

temptation of creating unnecessarily embarrassing conditions for their architect. Pick a good man and give him wide latitude!

EDUCATE the seminarians in artistic matters and all will be well." This has been a battle cry for a long time and there is a good deal of truth in it. Of course, human nature being what it is, it is safe to say that a proportion of any ordination class will be rebels for the rest of their life in so far as any attention to artistic and liturgical norms are concerned but, if the majority can be made to see the light, that is all that can be desired and it is a good deal. At any rate we are happy to publish in this issue the story, by one of the students at Saint Thomas Seminary, Denver, Colorado, of an alteration job in one of the chapels of the seminary. In this story, "Seminarians Solve a Problem," Mr William Hubert Jones shows how a group of enthusiastic students can accomplish much through the simple expedient of following the sensible norms laid down by the Church. Similar jobs have been done in other seminaries but this is the first time we have been able to get the facts from one of the young men.

An understanding of liturgical art based on a cultural preparation from a Catholic source has long been recognized as desirable in this country. Sister Jeannette, head of the art department of the Catholic University of America, gives us the benefit of her thinking on the matter in her article, "We Need a Better Art." The sponsorship of a Catholic university implies, usually, a conservative attitude on the part of the authorities and we hope that Sister Jeannette will be allowed to develop her ideas without too much archaeological dryrot. We wish her a full measure of success.

The symposium, "Sculptors and Religious Art" may stir up the lethargic attitude of many. It points the way to a partial solution of the difficulties encountered by pastors in rural parishes when they evince a sincere desire decently to decorate their churches. Let us see whether an adventurous and enterprising business man can be found to start the ball rolling!

In his remarks in "Handmaid of the Liturgy," the Reverend Francis J. Guentner, S.J. again lays stress on the importance of the legislation of the Church concerning liturgical music. In this connection we suggest that our

friends, having digested Father Guentner's words, read at once the correspondence in this issue concerning a suggestion to "illustrate" the mass by means of scenes projected on a screen above the altar.

And discretion being the better part of valor, it is perhaps fitting that we make a bow to the past through the eyes of the prior of Saint Paul's Priory, Keyport, New Jersey. Dom Thomas Michels, O.S.B., tells us of his acquisition of ancient objects for the embellishment of the priory chapel and the illustrations will indicate the quality of his choice.

OUR FRIENDS will be interested in the following excerpt from a letter written by a soldier in Germany concerning the abbey of Maria Laach. This letter appears in the *Catholic Herald* (London) for June 8, 1945: "I have recently had the pleasure and privilege of three weeks' residence at the abbey of Maria Laach. The present community numbers some twenty-five choir monks and fifty lay brothers, under the rule of the venerable Abbot Herwegen, well known throughout Europe as an apostle of the liturgy. The monastery and the noble romanesque basilica have fortunately escaped all damage during the war; a large part of the monastery was used as a military hospital. Life at Maria Laach is very much as normal, though the community is greatly reduced in size. The liturgical offices are celebrated daily with a simplicity and decorum remarkable even for Benedictines."

THE Stained Glass Association of America held its thirty-sixth convention in New York City on June 25-26, 1945. The purposes of this organization are: "To obtain a closer business relation between its members, to collect, collate and distribute information of interest to the craft, and in all lawful ways to promote the welfare of its members, and the bettering of trade conditions generally." Such a programme, when put into operation in an intelligent and conscientious manner, can also be of positive value for the potential client. An important part of the Association's programme, at the present time, has to do with the problem of apprenticeship. A solution of this problem, even though it may be a partial one, is now being sought and we hope for an opportunity to give further data in a later issue. In the meantime we wish the Stained Glass Association of America many

fruitful years of activity for the trade in general and, by extension, for the pastors who wish to embellish their churches with the product of American artists.

J. ANDRÉ FOUILHOX: 1879-1945

THE painfully sudden death on June 20, through an apparent fall from a building, of Mr J. André Fouilhoux, was a severe loss to the Liturgical Arts Society and the movement which it represents. Mr Fouilhoux in person was a most happy combination of two poles around which the liturgical-arts ideal revolves. He was an architect of the highest professional standing and brilliant talents. But he was also a deeply religious, spiritual man, who longed to see his earnest, Catholic faith translated into architectural and craftsmanlike service of the Lord.

From 1937 to 1938 he served as president of the Liturgical Arts Society.

As an architect, Mr Fouilhoux possessed a ready title to popular celebrity in the circumstance that he was one of the designers of the Theme Center at the New York World's Fair and thus the Trylon and Perisphere were his brain

children. He was also one of the designers of the Rockefeller Center in New York City, and was the creator of a host of well-known modern buildings in New York and Chicago, Brooklyn, the Canal Zone, etc.

As a citizen he was president of the New York Building Congress and of American Relief for France. He was vice-president of the French Hospital and treasurer of the Beaux-Arts Institute of Design; a fellow of the American Institute of Architects, a member of the Architectural League and the American Society of Civil Engineers; a chevalier of the Legion of Honor as well as a trustee of the Saint Vincent de Paul Institute.

Through his membership and activity in the Liturgical Arts Society, Mr Fouilhoux brought a French idealism and keenness of analysis to the embodiment of his religious ideals. He was a Parisian by birth and education, arriving in this country in 1904, where he became a naturalized citizen in 1913. During the first World War he served as an officer in the United States Army in the same regiment with President Truman.

On several occasions, in recent years, I learned in conversation with Mr Fouilhoux how the sense of his responsibility as a Catholic layman and professional man was growing upon him. He realized more and more the wealth of spiritual opportunity that lay before him in his capacity as a link between the religious and secular world at home, and between the never forgotten country of his birth and the country of his adoption to which he so completely devoted his life and talents. A single spiritual but a double cultural allegiance were his, and he was determined to make the best use of them to the end. The end came in God's good time, at the height of his prestige and usefulness and the flowering of his many deep friendships. May he rest in peace!

JOHN LAFARGE, S.J.,
Chaplain, Liturgical Arts Society.



Sculptors and Religious Art

A Symposium

WHAT ails religious art?" There is a perennial question and the answer, if there is one, usually remains clouded in a maze of high-sounding words or theoretical lucubrations. At the last meeting of the Liturgical Arts Society this question of religious art and its troubles, as they relate more particularly to sculpture, was discussed in the form of a symposium. The principal speaker was Mr Donald DeLue, president of the National Sculpture Society. Members of both societies were then asked to comment on Mr DeLue's remarks. The contribution of Mr DeLue and the remarks of others constitute what may be called *off the record* remarks; the kind we so often hear about but seldom see in print. This symposium is intended to stir up our composite indifference and make it possible to see the light so often clouded by ignorance, selfishness, vested interests and other

parasitic elements. But it is more important to find a solution. The following remarks constitute a positive attempt to find such a solution.

Mr Donald DeLue, *president of the National Sculpture Society:*

Since I have been asked to say a few words about sculpture for the Church I have made some notes which are in the nature of criticism but are meant to be constructive. We all realize that much of what passes for religious art today is of very mediocre quality and any improvement can hardly be expected from the usual sources of supply. But it is useless to complain of the bad work produced unless we are prepared to offer to the prospective client — in most cases this means the clergy — some alternative that will help to improve the general level.

If we are to be realists in this matter

we must admit that a great proportion of the Catholic clergy in the United States will seldom be in a position to commission a sculptor to execute an original work. There is no problem for the pastor who can command the necessary funds for such an original work but for the great average — and this is really the problem today — the alternative is a good reproduction of a good original. In last analysis what is needed is a new firm, conducted by a man or a group of men thoroughly aware of their responsibility, through which such reproductions — the originals to be executed by living sculptors — can be marketed at a fair price. This ought to be possible particularly if the sculptors see the necessity for cooperation in the matter.

I suggest, therefore, that in the near future, a group of prominent laymen be called together, possibly under the

sponsorship of the Liturgical Arts Society, to discuss ways and means whereby funds might be raised for such a program and for the formation of such a firm on a strict business basis. It would even be preferable if one person could be found to underwrite such a program. Then this new firm could commission sculptors to make original models of perhaps twenty subjects from which reproductions could be made. It would be necessary, of course, to pay each sculptor for his model and come to some arrangement whereby he would receive a royalty on the sale of each reproduction or a flat fee for the model and relinquish any further royalty. That is why capital is required before any such plan can become operative. But the market is here and if the plan is well prepared and the initial capital sufficient to carry on for a few years I feel that the whole affair could be self-liquidating and eventually be on a sound business basis.

One of the mysteries of religious art has been unsolved in my mind for a long time. Why is it that so much good work can be found in European churches, even in some of our modern churches? I have seen photographs of these churches in a number of European countries, many of them built within the past twenty years. In many cases the statues, paintings, etc., were excellent and many were original works made especially for the place they occupied. Why is it that we, as a nation, who are always boasting of how much money we have, in comparison to other nations, do such a bad job in the decoration and embellishment of our churches?

As a beginning, the National Sculpture Society, through its ecclesiastical committee, has sponsored a competition for an eight foot statue of Our Lady of Victory. The winning models in this competition [illustrated on page 82 of this issue of LITURGICAL ARTS] may offer suggestions to pastors and their architects. Other similar competitions are planned and perhaps the winning models and a few others could form the nucleus for reproductions that could be marketed by a firm such as I previously outlined. These reproductions could be of plaster, terracotta, or ceramics.

In the meantime I would urge all pastors who have a sculpture problem to solve to apply to the National Sculpture Society (through the Liturgical Arts Society) and our newly appointed ecclesiastical committee will gladly offer advice to help find a solution satisfactory to all concerned.

Miss Eleanor Mellon, *Member of the National Sculpture Society:*

In a recent issue of LITURGICAL ARTS, February, 1945, there appeared an excellent article by Erwin Frey and Philip Adams, "Man Builds as He Believes," with comments by Father John LaFarge. I hope you have all read it for it expresses so well what I have in mind. As a man builds, so is his faith. Painting and sculpture visualize for man those great truths of which Saint Paul writes and they bear witness to his fundamental beliefs. If they are strong and dignified they indicate a strong and reverent faith on the part of those who create or sponsor them, but if they are weak and tawdry they proclaim a lack of spiritual depth and will most certainly undermine, perhaps subconsciously, the faith of those who regard them as outward symbols of the truths they hold most sacred.

At present many of our churches are filled with a flood of cheap plaster casts which must offend aesthetically many members of the congregations. The sculptors cannot compete in price with this wholesale production of bad stuff but they are ready and equipped to meet a real demand for adequate and not fabulously priced work. The National Sculpture Society, as its president has told you, has appointed a special committee to consult with clients and to recommend a way to secure the best work for the funds at their disposal. It has unfortunately been the erroneous belief for a long time that the only alternatives in purchasing ecclesiastical sculpture are, on the one hand, to commission a sculptor to execute a stone figure for a special architectural setting which, of necessity, must be expensive, or, on the other hand, to go to Barclay Street and buy a ready-made plaster statue. This is not the case, and there are many possibilities between these two extremes. The ideal is, of course, a figure, group or relief executed for a particular place and executed in the most beautiful and permanent material — stone, marble or bronze. However, with terracotta and plastics at their disposal, sculptors can meet a demand for a less expensive and very adequate form of sculpture.

At the time of the renaissance, Luca Della Robbia made many terracottas for churches and invented a glaze which gave them a beautiful and durable finish. He bequeathed his process to his nephew and great-nephew. Vasari suggests that Luca invented this technique

when he discovered, on examining his accounts, that the results of bronze casting and stone cutting were not sufficiently remunerative. Other biographers disagree and maintain that it was the outcome of a search for a more adequate form of self-expression. Whatever the cause, the result was certainly a far greater productivity and sculpture that was much less expensive.

If there is a sufficient popular demand for good sculpture in our churches today the artists will find a way to meet it. The ideal still remains sculpture in stone, but this need not preclude the use of other and less costly materials. Great sculpture has always been the outgrowth of great belief and it is most fitting that the Church should again give the sculptors the inspiration and opportunity which prevailed in the middle ages and which can, once again, result in a great artistic revival.

The Very Reverend Philip J. Furlong, *Principal of the Cardinal Hayes High School, Representing the Archbishop of New York at the Meeting:*

The consideration of the after-war world inevitably brings up the rôle of the architect and the sculptor who must enter into the rebuilding that will be a part of the better tomorrow. The architect has a specially important mission. In Europe the indescribable devastation makes rebuilding almost a matter of survival. Our country was mercifully spared the material damage of war and it faces a building program which is the result of curtailment and an all-out war effort that absorbed much of our resources and almost all our energies. Now, with the hope of peace giving us a mandate to go ahead, we think of the future. What does the artist face in this situation? It seems to me that his art is now subject to these specific premises. The destruction of the priceless monuments will justify to some a break with tradition. Already strange influences have been at work forbidding the artist to look to the models of the past. With so many of these models gone there will be a temptation to forget our artistic heritage. This process, it seems to me, has been accelerated to a frightening extent by the war. As the fighting spread to localities rich in architectural monuments, many of us would search the newspaper accounts for accounts of the battle areas, hoping against hope that first the precious lives of our soldiers might not have been sacrificed and then that somehow the great architectural

monuments might be spared. But so often both were casualties; war destroys all. At first I tried to console myself over the loss of the monuments in the thought that, sooner or later, they would have fallen away into dust. But that was faulty reasoning. I was putting the gentleness of time against the brutality of war. Time's destruction is respectful; war's, ruthless and uncomprehending. And tradition lies buried under the rubble heap that once was a noble building. So the architect and the artist will be urged to look forward, forgetting that traditional values are the artistic logic of the ages. Similarly our artist will be lured to experiment with new and untried materials. Now if the new has virtue by all means let the architect use it, but not simply because the medium is new. We may expect a revolution in materials. The industrial chemists are promising us all sorts of plastics, but the material that will make a fancy and serviceable gadget for the kitchen is not thereby endowed with qualities to recommend it to the artist.

And, finally, there is an additional responsibility for the postwar architect. Let him do his utmost to convince his client that he is both capable and willing to assume total responsibility for a given project. This means that if the architect is planning a church, for example, he will design everything that belongs to the church. Not only will the altars be part of the planning but statues will be his choice and cooperation with the sculptor his goal. Thus may the architect in the years ahead of us contribute importantly to the making of a better world.

Mr Leopold Arnaud, *Vice-President of the Liturgical Arts Society and Dean of the School of Architecture at Columbia University*:

We all agree, I am sure, that the usual plaster reproduction obtainable in commerce is pretty awful. We are also convinced that if we could only choose the original models from which the casts are made the situation would be much improved. I am afraid that this last belief is somewhat wishful. The original model chosen would possibly be better in artistic value, spiritual feeling, etc., than the commercial statues now available but, in order to reduce the sales price and bring the purchase within the budget possibilities of poor parishes, so many copies would have to be taken from the molds that the purchased product would again be of questionable value. Many are familiar with the casts of

museum pieces sold by the Louvre. The majority of these reproductions are excellent but there are some that are rather bad, soft and fuzzy, even when the original model is beyond reproach.

My disagreement, therefore, is not really a disagreement, but rather a skepticism. I do think that some means should be found to improve the quality of the statues now available, and better original models would no doubt help in this respect, but I do not think that plaster casts will completely solve the problem.

The Liturgical Arts Society has been a forerunner on many occasions. Perhaps this is an opportunity for us to try some castings in materials other than plaster. Perhaps new methods are possible; various reproductions of good originals in plastics of various kinds which would give a firmer and sharper result in mass production. And the sculptors might study new silhouettes more suitable for reproduction.

Mr Harold Rambusch:

If the suggestion of the National Sculpture Society means that it proposes to set up groups or committees of sculptors to assist in arranging competitions or selecting sculptors, it is inviting a procedure fraught with danger to itself as well as to all groups interested in the advancement of the arts and crafts. The idea tends to an autocracy in the domain of sculpture. If, on the other hand, the Society limits itself to proposing rules for competitions and confines the representation of the Society on the juries to a minority of sculptors, it will better serve itself and its cause. The sculptor representatives could then present to the owners, architects, craftsmen and laymen of the jury panel the special problems of sculpture involved and, at the same time, do a good job of publicity for their own particular profession.

The statement that there is more evidence of artistic merit in the European churches than in our own is doubtless true. The inference that this is the fault of our clergy is open to debate. The fact is more likely explained by the youth of our country and is artistic development. In Europe the arts possess a magnificent heritage. They have often grown out of the crafts and there is a mutual respect between the two which is lacking with us. We seem to have tried to make artists in schools without benefit of training in the trades and crafts as is customary in Europe, sometimes over generations, sometimes in a lifetime.

It might appear from remarks made here this morning that the lack of artistic merit in our statuary is chargeable to the clergy; but, admitting that there is very little sculpture of high order in our churches, it must also be admitted that there are two sides to the story. Supply is quite as important as demand. There is practically no good sculpture available from which the clergy can make a selection. American sculptors have not devoted themselves to religious subjects. Had they studied these subjects, produced and exhibited them, and in the modern way of promotion publicized their efforts, the clergy would undoubtedly have responded. The idea advanced here to-day, that it is up to the Church to seek out and commission the artist, seems one-sided. As for demand and actual production it may be noted that recently, for example, we have seen the statuary on the new altar in Saint Patrick's Cathedral, done by John Angel, and, at present Janet de Coux is doing an exterior statue in black granite of the "Mother of God" which is to stand in front of Saint Mary's Church, Manhasset, Long Island, on one of the busiest highways in the country.

Mr Otto Spaeth, a *Director of the Liturgical Arts Society*:

It seems to me that improvement in the general level of taste among the clergy could come about through some attention to artistic matters in the curriculum in seminary studies. Particularly if the history of art were made a part of a much wider interpretation of life in past ages, rather than through the more usual interpretation on the narrow basis of uncritical praise of all that was of the past and the consequent critical attitude, coupled with misunderstanding and ignorance, of the achievements of the present. Whenever the question of art comes up in the life of a pastor he is at a disadvantage; first, through lack of training before and after ordination; then because the circumstances of his life as a priest militate against his taking any definite stand which is not based on an acceptance of the obvious either because he fears the criticisms of his brethren or the displeasure of those in authority.

The way out of this difficulty, surely, is for the artists and others to help clear up these misunderstandings and aid the pastor to see art problems in the clear light of our day. The plan suggested by the National Sculpture Society is a step in this direction.

The Secretary of the Liturgical Arts Society:

Some years ago, during the question period which followed a lecture in a major seminary in this country, one of the students remarked: "Very well, we share your opinion concerning the quality, or rather the lack of it, of statues we find in our churches, but where can we get the kind of work you are talking about?" A fair question, of course, but the answer was quite another matter. This symposium is at least a beginning of the answer.

The offer of the National Sculpture Society concerning advice for pastors who have a sculpture problem to solve should be welcome. The procedure to be followed will undoubtedly be determined more fully if this offer is taken up by the clergy; it need not follow any rigid plan, which seems to be what is in Mr Rambusch's mind, when he warns against "an autocracy in the domain of sculpture."

As to the quality of reproductions of original models, mentioned by Mr Arnaud, it seems to me that this could be taken care of by limiting the number of reproductions and keeping a close watch on the making and manufacture. Of course the smaller number of reproductions of any special model the higher the price of the cast, but even if this price were to be twice or even three times that of the present bad product, I feel that the average pastor would foot the bill, providing the result and quality

of delineation was of high quality. All such details can be ironed out later; the important thing now is to find the person or persons who will start the ball rolling.

In so far as tradition is concerned and the present danger — greatly exaggerated, I believe — of jettisoning the past, can it not be said that this attitude can easily develop into a tempest in a teapot. Any good artist has a knowledge of past achievements; he has gone through a course of studies in the history of art and his job then becomes one of applying this knowledge to the development of his own talent. Too often this word *tradition* gets mixed up with what is really *style*.

The normal sculptor doesn't have to talk about or think about tradition any more than the normal man has to think about breathing. He is part of that tradition and, in his work, continues that tradition to the best of his ability and within the limitations of his talent.

The question of training in art matters in the seminary is one in which the layman can court disaster. Whenever the matter has been brought up in conversations with rectors of seminaries, I have been reminded that the curriculum was too crowded to allow of any further subjects — unless an occasional lecture on art could be interlarded, as a form of recreation for the students. This is better than nothing but it is certainly not enough. I was also told that certain professors give the students the benefit

of their architectural studies and I remember, some twenty years ago, Monsignor Peter Guilday's suggestion that I look through the files of the Ecclesiastical Review for evidence of the concern of the clergy in artistic matters. Well, I did look through the complete file and purchased all the issues of that magazine which contained articles of the sort. What did I find? I found dreary and dry-as-dust disquisitions about the glories of the past and laments concerning the "commercialism" of the present. The following quotation is a fair sample: "The fane that might be described as the paradisiacal setting of a dream of wonders begotten of the soul of a cultured saint is of the middle ages, not of the twentieth century. Few modern edifices would inspire the poetic description 'Anthems sung in stone.'" Very pretty prose but — then what?

In the absence of any special course in art history or appreciation or whatever you may wish to call it, perhaps the professors of just plain history, social theories and economics, of philosophy, could inject some wise admonitions about the value of considering the present as a link with the past rather than an *opposition*. And the rectors and perhaps even the chancery office could urge the pastors and the seminarians to visit the art museums in the home town and also the art galleries. Such visits would do no harm to anyone and would serve to widen restricted horizons in matters of art.

We Need a Better Art

Sister JEANNETTE

THE ARTS, together with all created things must, to use the time-old allegory of the tree, grow or die. Their roots must drink deeply of the richness of tradition in order to nourish and send forth new branches bearing the fruit of faith and doctrine. Graham Carey expressed it well when he said, "But just as people may get mentally locked up in certain particular parts of space . . . may become insular, provincial, parochial and bourgeois in a geographical way, so they may get mentally locked up in particular parts of *time* and become historically insular and bourgeois."

Let us enjoy mediaeval art, to be sure, but let us *live* that of the twentieth century. Let us deal with the present and the reality of things meeting the artistic needs of our times as we see them from a twentieth century point of view.

Years of patient, half-hearted indifference to ugliness have existed too long in the Church and out of it. Let us then express in our art of to-day real values in the most perfect way we know. Whether the creative man be called artist, artisan, or craftsman, his first obligation is to his God and fellow man.

In these times of economic and political upheaval, constant change and uncertainty and the imminent expectation of disaster, the mission of the Christian artist is as necessary as that of the theologian, preacher or statesman. With them the artist must keep in close touch with the contemporary world about him, meeting its demands and requirements and sharing a close harmony of culture and inspiration with the Church which, as it were, is a crucible in which Christian and sacred art become one, uniting the complex world with God's unity and majesty.

Unique among all religions is the Catholic Church in appreciating spirit and matter; it is here that the Catholic artist finds himself, it is his privilege to express the unity of spirit and matter in man. Individualism on the part of the artist has often caused serious breaches between himself and the public, resulting in a deplorable prevalence of bad taste in many of our Catholic Churches — and the world about us.

The more closely works of art are attuned to truth, the more dominating they become. There must be a common basis of understanding through humanity, struggle for perfection and endeavor for order. Quoting Jacques Maritain: "It is after this fashion that we should imitate the artisans of the middle ages; for it is the living art and the living creative intelligence of their own time which they brought to the service of God; and we, for our part, should do the same in regard to the living art and

creative intelligence of our own time. Let us forget the word *modern* as it is used to-day. What is modern to-day is obsolete to-morrow, and let us strive for truth and beauty. It is the admirable works of our predecessors in this exalted field which should inspire in us noble soberness and sincere simplicity."

To achieve these results it is necessary to create a situation where the actual production of works of art, under the direction of skilled craftsmen, may be carried out, with theoretical courses, indispensable to their professional education in sacred and liturgical science, history of art, aesthetics, literature, style and construction of architecture, sculpture, painting, stained glass, theory of color, metal work, weaving, embroidery.

An obvious fact confronts us; that there is no hope of reviving liturgical art and the understanding of it unless artists have means of cultural preparation and of obtaining this specialized knowl-

edge from a Catholic source. What better central location than the Catholic University in the District of Columbia where hundreds of young priests get their ecclesiastic training each year?

Many of these apostles of Christ seek advice in choosing their chalices, ciboriums and patens from a limited array of commercial catalogues. Why would it not be ideal to encourage them to see the individual chalice, ciborium or paten grow under the hands of craftsmen?

Architectural service belongs strictly to the professional practitioner, but there arise countless instances when desires and opinions are coming into being, when the inexperienced seek guidance. This kind of information and advice, up to a reasonable point, could be handled in the same dignified way as other aesthetic questions seeking solution.

Here is but a suggestion with the hope that some day, not too far distant, it may bear fruit.

The Decoration of a Chapel

Dom THOMAS MICHELS, O.S.B.

IN NUMBER FOUR of Volume Ten (August, 1942) of LITURGICAL ARTS were published the ground-plan and a view of the interior of the newly constructed chapel of Saint Paul's Priory, Keyport, New Jersey. Since then the chapel has been embellished with several works of art. The way it has been done is a striking example of what is possible in decorating the interior of a modern church or chapel without changing its liturgical profile.

Certainly it is useful to exhibit the precious remnants of Christian art in museums for the public to enjoy, and against them, to measure the creations of our time. But to a member of the Church which inspired these creations, it would seem more appropriate to place them, or rather to *replace* them, in chapels and churches for which, after all, they were originally created. In many cases it is not possible to return them to their original places. And with a children's right to be common heritage, the Church in the New World may rightly claim some of the masterpieces of the Old. One might wish that more priests and laymen in this country would

concur in claiming them. Speaking from experience I can say that such works of art do not cost as much as the dainty sentimentalities and even atrocities euphemistically called "church art."

There is no need to confine oneself to the galleries of the major dealers only for such masterpieces. There are smaller places in Boston and New York where one gets what he wants without excessive cost. In this way, at least, all the pieces now in the Chapel of Saint Paul's Priory were collected during the last three years. I shall describe them briefly. In order to emphasize the secrecy of the *mysterium fidei* performed on the main altar facing the people of God, the bare rood in front of the altar was equipped with two curtains of eighteenth century brocade. The altar itself is flanked by two candlesticks of Spanish origin (fifteenth century) on which from the beginning of the eucharistic prayer to the communion burn the "sanctus candles." During Eastertide, a huge paschal candlestick, also of Spanish origin (sixteenth century) enlivens the small measure of the chapel. A fear that its proportions would not suit the interior did

not materialize. In offering the holy sacrifice the priest lifts up his eyes to the cross suspended above the main altar, seemingly of Spanish provenance (fifteenth century). Apparently it has been robbed of its original ornaments, precious stones or enamels. It shows now on the side toward the celebrating priest the crucified Lord, attended, at the ends of the horizontal beam, by Mary and John the Divine, the chief intercessors in the liturgies of old. On the other side of the cross, the King of Glory with the message of His eternal kingdom addresses the people. Ox, lion, and eagle on three beam-ends symbolize the Evangelists, the preachers of the Gospel, while above Christ, the majesty of the King and Judge is matched by the Pelican nourishing its young with its life-giving blood: a symbol of the holy eucharist granting us eternal life. The cross was the gift of Mrs. Ella H. Montgomery of Washington, D. C.

To honor the *mater gratiae*, our foremost intercessor at the offerings of the faithful, a wood carving of Our Lady holding The Child was set against the wall near the Gospel side of the altar.

The statue, an *ex voto* of Mrs. G. B. Rives and Mr. Alexander B. Rives of Cobham, Virginia, is, as I hope to prove very soon, of Rhenish origin (thirteenth century). On the same wall above the stalls hangs a painting of the *mater pietatis* between Saint Francis, symbolizing the passion, and Saint John the Baptist, declaring the resurrection, which I believe is of French or possibly Italian origin (thirteenth century). On the lower end of the stalls in the corner of the Epistle side we see a Gothic wood carving of an apostle or evangelist, probably Saint Matthew, supposedly hailing from Flanders or England (fifteenth century).

The covers on the main altar and on the altar of the Blessed Sacrament are Polish, fine pieces of weaving of the eighteenth century. Two ikons give additional color to the chapel. The one in front of the main altar (seventeenth century) shows Saint Peter and Saint Paul, the patron saint, holding in their hands the City of God, the Celestial Jerusalem. At its entrance is pictured an altar table upon which a chalice appears, with a red cross emerging therefrom. The other ikon represents Saint John Chrysostom, the great interpreter of the mysteries of the Church.

Even smaller objects are not overlooked. On festival days two reliquaries adorn the main altar. One is a pyx which during the middle ages was suspended above the altar and contained the holy eucharist: a custom related especially to Normandy, the Rhineland, and England. The pyx is "Limoges" work, but, in my opinion, comes from the Rhineland of Westphalia (twelfth or beginning of the thirteenth century). As to the chest in which repose relics of Saint Clare and Saint Teresa of Lisieux, I do not venture any opinion at the present time. Certainly it is not later than the sixteenth century and was made probably in Spain. A particularly interesting piece is the small wooden plate we use for giving the pax during high mass. It illustrates vividly the scene described in the antiphon to the *Benedictus* in the lauds of Easter Sunday, according to the Gospel: "Very early in the morning when the sun was rising, they [the holy women] came to the monument. "We see the sun rising, as symbol of the rising Lord, Christ Himself rising triumphantly, and the Angel speaking to the women with their boxes of ointment. Without a proper study I do not dare to express a definite opinion regarding the origin of this plate and the

time it was carved. But I think it is Rhenish and possibly twelfth century.

On red-letter days we use a large community chalice with a Greek cross on its cup and a Russian inscription on its base. The chalice (eighteenth century) is of gold with inlaid silver, and was given us by Miss M. L. Wolfskehl in New York in memory of her mother. We have also a delicate cope with silver threads of the eighteenth century and an equally precious chasuble of the same period. Finally I should mention the lectern, sixteenth century from Italy, the lamp in front of the blessed sacrament altar, probably from a Moorish Mosque in Spain, and the holy water vessel of German origin, with representations of Our Lady and Child and the four evangelists, a work certainly of the eighteenth century, if not older.

In this way the little Chapel of Saint Paul's Priory, of very recent origin, represents the universal tradition of the Catholic Church, and proves that true art goes together with any style of any time. Romanesque, gothic, baroque creations fit into a chapel which in its liturgical interior perpetuates convincingly the conservative and progressive spirit of the monastic institution in the Benedictine Order.

Seminarians Solve a Problem

WILLIAM HUBERT JONES

O LORD! I have loved the beauty of Thy House, and the Place where Thy glory dwelleth." When God established His covenant with the Jewish people thousand of years before the coming of Christ, He decreed, through His legate Moses, that there should be a group of men physically and spiritually integral who would be entrusted with the care and maintenance of His tabernacle. Upon these men devolved the holy task of making the site of the ark as magnificent as was humanly possible. No amount of wealth or labor was spared to adorn the walls of the tabernacle with priceless tapestries and golden carvings. Yet, in the ark was not the real sacramental presence that is found in the tabernacles of every Catholic church of the new dispensation.

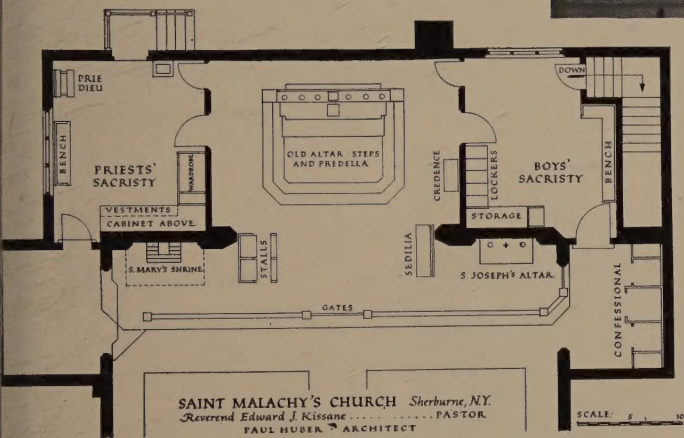
With the advent of Christ the respon-

sibility and care of God's sanctuaries was entrusted to those upon whose shoulders the stole of the priesthood of Melchisedech has been placed. Theirs is the duty to make the place of sacrifice worthy of and acceptable to the Lamb without spot of whom the prophet Malachias wrote: "In every place there is sacrifice and there is offered to My Name a clean oblation."

Aware of their future duties as priests, the seminarians of Saint Thomas Seminary in Denver, Colorado, have formed among themselves a liturgical artisans' club. The purpose of this group is to become acquainted with the beautiful liturgy of the Church and to assist, in every possible way, in the beautifying of God's altars. Within the seminary itself was found the first opportunity to express, in deeds, the thoughts and plans

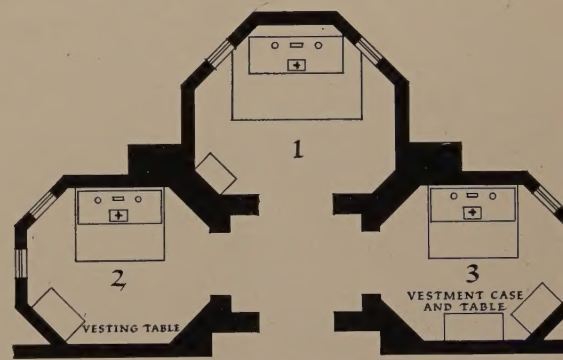
formulated during the meetings of the club members.

In the basement of the main seminary building is a large room in the shape of the top half of a cross. This room houses three chapels (see plan on page 79). In these chapels were found altars of various styles upon which the holy sacrifice of the mass was offered daily. In the center chapel stood the altar that had served the seminary during its first days of existence over forty years ago. The altar itself, marbelized and decorated in gold, was of the conventional moulded plaster type. Its size and style were completely out of proportion to its surroundings. The altars in the two side chapels were less pretentious but of equally objectionable design. The rough brick walls had been covered at one time with a cream kalsimine, but the

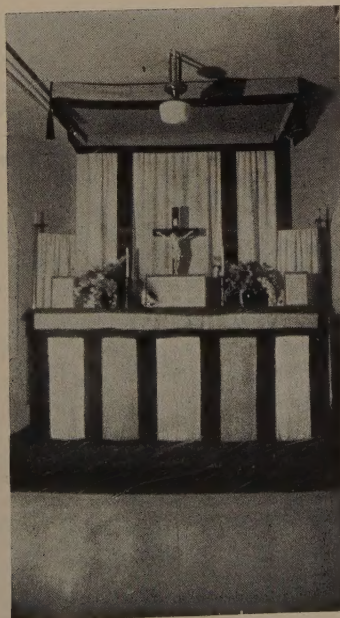
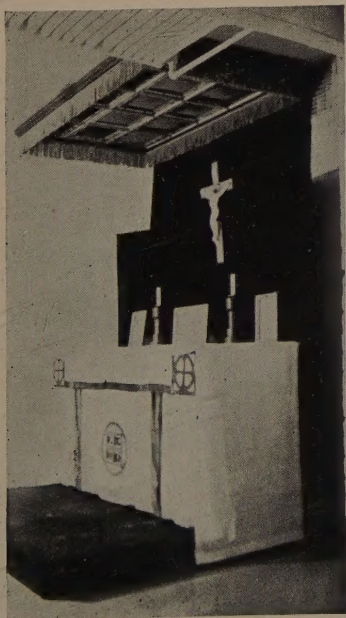


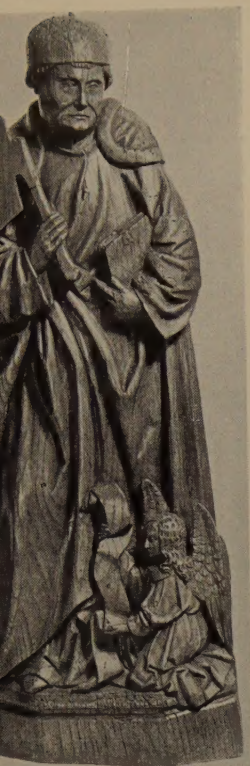
ALTERATIONS IN SANCTUARY OF SAINT MALACHY'S CHURCH SHERBURNE, NEW YORK. THE REVEREND EDWARD J. KISSANE, PASTOR. PAUL HUBER, ARCHITECT. DECORATION, ALTARS, SHRINES, AND VARIOUS APPURTENANCES BY RAMBUSCH.

ALTERATIONS IN HOLY TRINITY CHAPEL, SAINT THOMAS SEMINARY, DENVER, COLORADO. (LEFT, 2 ON PLAN) ALTAR DEDICATED TO THE INCARNATE WORD, THE SECOND PERSON OF THE TRINITY. (CENTER, 1) ALTAR DEDICATED TO GOD THE FATHER, THE FIRST PERSON OF THE TRINITY. (RIGHT, 3) ALTAR DEDICATED TO THE HOLY SPIRIT, THE THIRD PERSON OF THE TRINITY. SEE ARTICLE ON OPPOSITE PAGE.



HOLY TRINITY CHAPEL · S. THOMAS SEMINARY · DENVER, COLO.





Chapel of Saint Paul's Priory Keyport, New Jersey



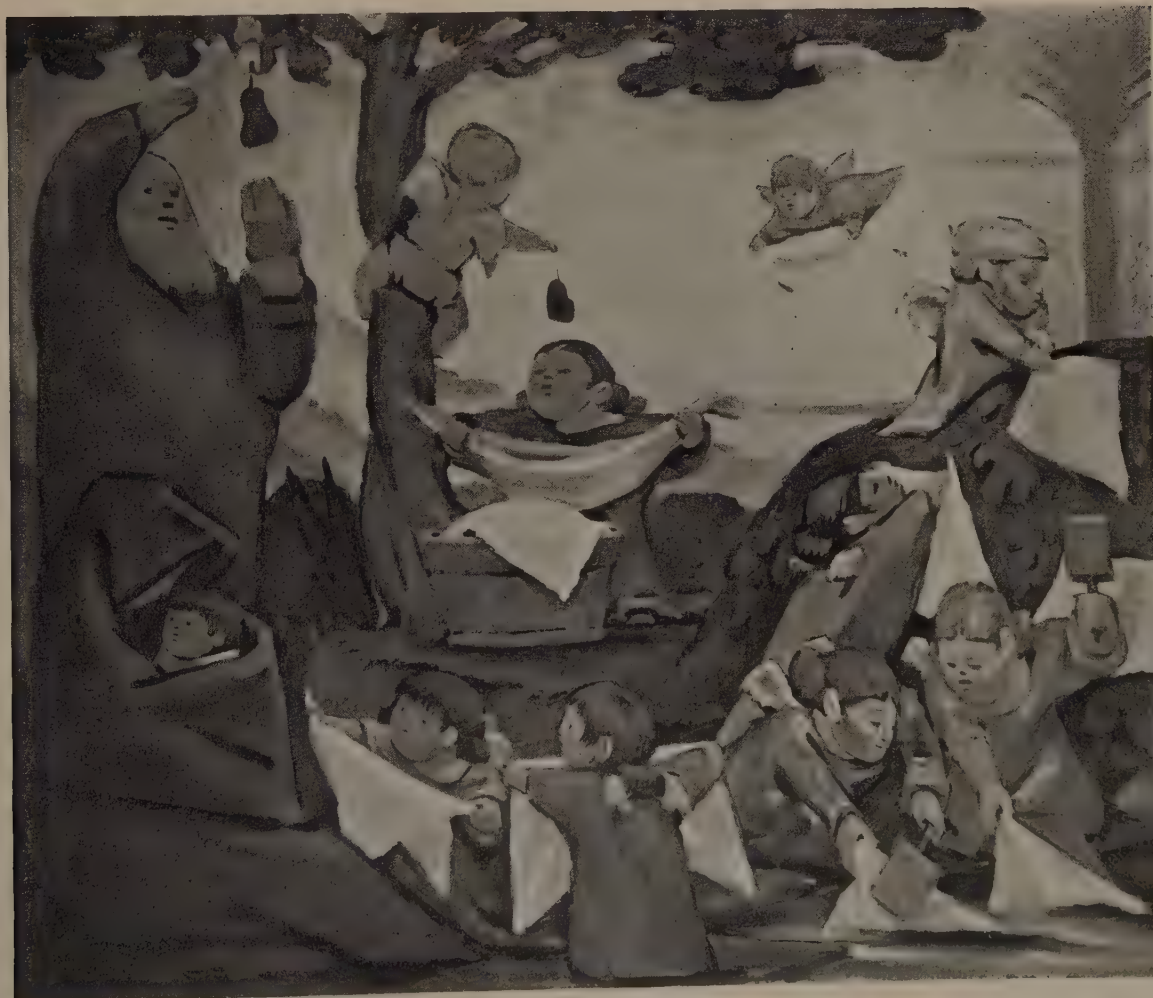
(TOP LEFT) WOOD STATUE OF AN APOSTLE OR AN EVANGELIST, PROBABLY SAINT MATTHEW. (TOP RIGHT) WOOD STATUE OF OUR LADY AND CHILD, PROBABLY OF RHENISH ORIGIN. (BOTTOM LEFT) SMALL WOODEN PLATE USED FOR GIVING THE PAX DURING HIGH MASS, POSSIBLY OF RHENISH ORIGIN AND OF THE TWELFTH CENTURY. (BOTTOM RIGHT) PYX WHICH DURING THE MIDDLE AGES WAS SUSPENDED ABOVE THE ALTAR AND CONTAINED THE HOLY EUCHARIST, POSSIBLY OF THE TWELFTH OR THIRTEENTH CENTURY. SEE ARTICLE ON PAGE 77. ALL ATTRIBUTIONS ARE THOSE OF THE AUTHOR

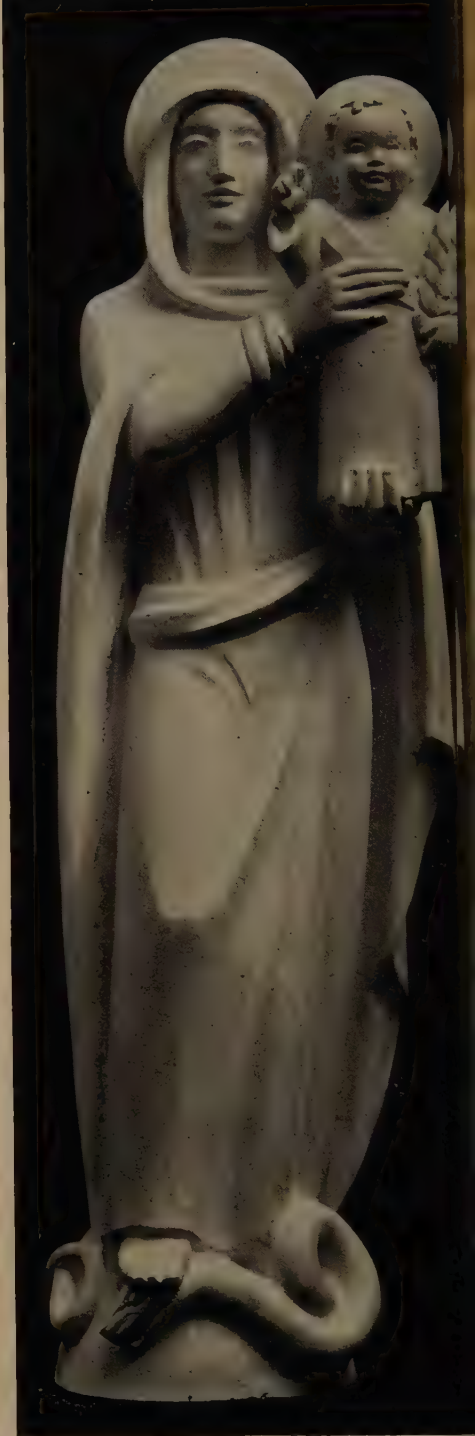
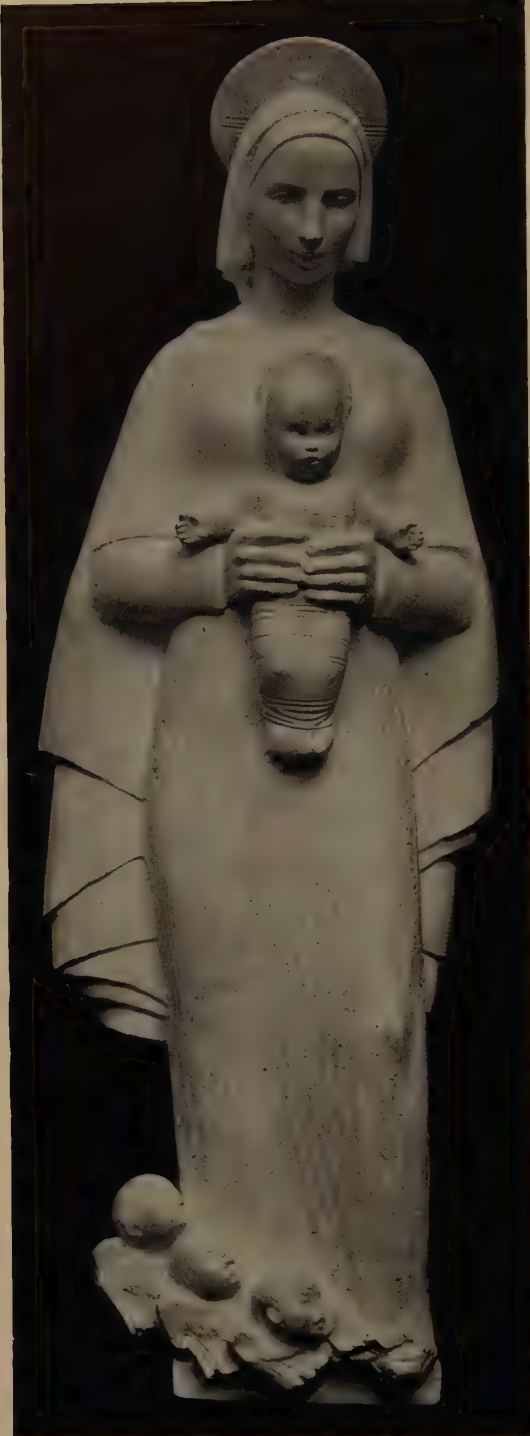
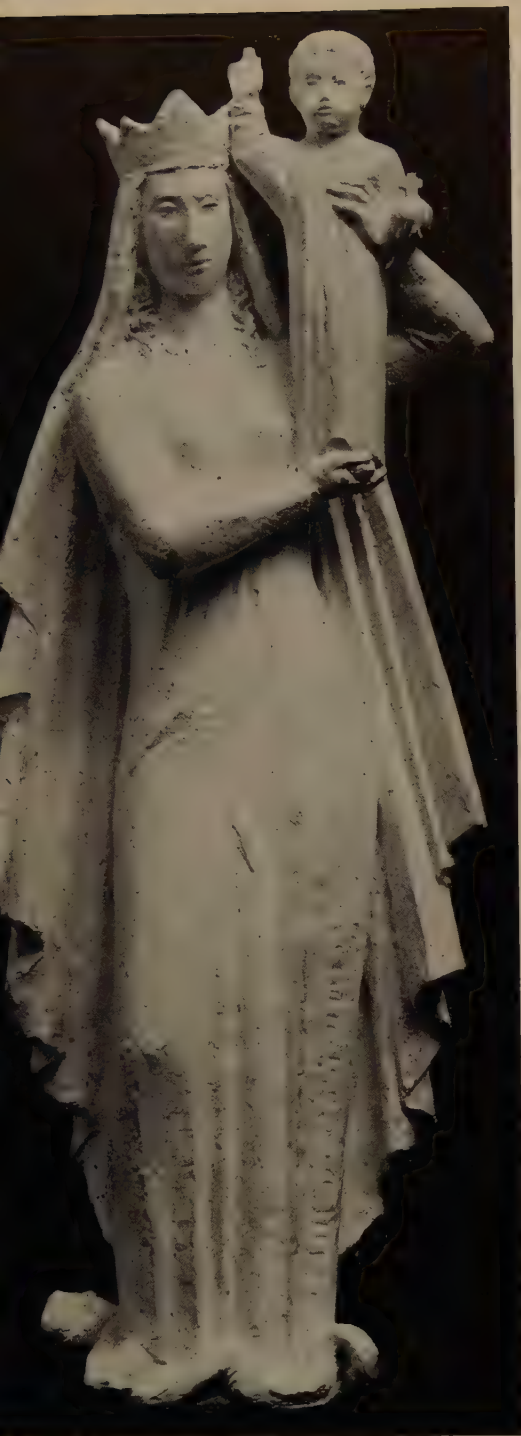




TWO INCIDENTS IN THE FLIGHT INTO EGYPT
BY JEAN CHARLOT

Photos courtesy of the Bonestell Gallery





Photos Bogart St

THE THREE FIRST PRIZES IN A COMPETITION FOR A STATUE OF OUR
LADY OF VICTORY, SPONSORED BY THE COMMITTEE FOR THE ADVANCEMENT
OF ECCLESIASTICAL SCULPTURE OF THE NATIONAL SCULPTURE SOCIETY

Henry Kreis. Born in Essen, Germany, 1899. Studied in Munich and New York. His work is represented in the Metropolitan Museum, the Whitney Museum and others. He designed the Connecticut Tercentenary medal, the medal of Honor for the National Sculpture Society, several commemorative half-dollar pieces, and the official medal for the New York World's Fair. Other sculpture is in the lobby and on the façade of the War Department Building in Washington; the Social Security Building; the Bronx Post Office; Stamford Housing project; Court House, Erie, Pennsylvania; and a monument "The Birth of Nations" in Fairmount Park, Philadelphia. He teaches sculpture in the Hartford (Connecticut) Art School and is a member of the National Sculpture Society, Architectural League and Connecticut State Sculpture Commission.

Marie Louise Lawser. Born in Philadelphia, in 1908. Studied at the Pennsylvania Museum School of Industrial Art (Painting and Illustration); Pennsylvania Academy of the Fine Arts (Sculpture); Ecole des Beaux-Arts, Fontainebleau, France (Sculpture). Travelled extensively in Europe: France, Italy, Germany, Denmark, England, Belgium, the West Indies and parts of South America. Exhibited at the Pennsylvania Academy of the Fine Arts, the National Academy of Design, New York; Woodmere Gallery, Art Alliance, etc. Prizes: Stimpson Award, 1935; Stewardson Award, 1935; William Emlen Cresson Travelling Scholarship, 1936; Helen Forster Barnett Prize, 1942, National Academy, New York; Fellowship Prize, 1944, Pennsylvania Academy Annual; American Academy of Rome Collaborative First Prize for Mural Painting, 1936.

Carl L. Schmitz. Born at Metz, France, in 1900. Came to the United States in 1923, where he acquired citizenship. Served as apprentice at Metz; studied at the State Art School, Munich, under Joseph Wackerle and the medalist Maxim Dasio; the State Academy, Munich, under Hermann Hahn, and later at the Beaux-Arts Institute of Design in New York. Was assistant to C. P. Jennewein, Carl Milles and Paul Manship. Lindsey Morris Sterling Memorial award, 1934; Gold medal US exhibit, Paris World's Fair, 1937; George Widener Gold medal, Philadelphia, 1940; etc. Mr Schmitz' work may be seen in the Department of Justice building, Washington, D. C. (four interior reliefs); and other government buildings in this country. He is represented in the Syracuse Museum of Fine Arts; also in private collections. Guggenheim fellowship in 1944.

passing of time had left them streaked with dirt. Within each chapel were two arched windows which looked out upon the beautifully landscaped lawn of the students' walk. A cumbersome cabinet held the chasubles and albs while the chalice veils and linens were found in a dilapidated chest of drawers. To complete the picture of disproportion, an unused organ rested discordantly against the wall. Hence we can understand the aptness of the names often given the chapels by the seminarians: "The crypt chapels and the church of the catacombs."

Such was the condition which prevailed at the time of the formation of the liturgical artisans' club. "But what," the members often asked each other, "can we do to enhance the beauty of this place of sacrifice?" All agreed that with adequate financial backing the walls could be plastered and perhaps embellished with appropriate decoration; new altars of stone could be erected — but since there was more desire than money available little material assistance could be expected. And so it seemed, as it often does in small and poor communities, that the present conditions would have to prevail until the Lord provided more in the way of necessary funds.

BUT at least, it was thought, some few improvements could be made and, with a hopeful heart, men from the various classes gathered together and formulated a plan whereby the chapels could be remodeled in accordance with liturgical norms and within the scope of a very limited budget.

Any new materials which would be absolutely required, such as paint, etc., the procurator of the seminary generously agreed to supply. To acquire the other equipment provided a challenge to the ingenuity of the club members. All agreed that it was necessary that the project should be carried out by making the most of things that were available around the seminary and yet, at the same time, conform to decent artistic standards. All also readily agreed that only the best of materials ought to be used in the construction of an altar, but there was no doubt that God would be pleased with the humble efforts and second-hand materials offered to Him with hearts full of love and devotion.

The plans were laid and details completed before work was actually started, although here and there new ideas by the members were incorporated into the

final plan. First of all the rooms were painted. Since Jim was a friend of a paint dealer, he secured a casein water-paint at an appreciable discount. The work was done during recreation periods and the chapels gradually took on a brighter and more prayerful atmosphere. Discussion as to what the chapel should be called kept the crew mentally occupied as they worked. Since the shape of the room lent itself to the symbolism of the Trinity, it was unanimously agreed to dedicate the chapels to the Holy Trinity.

IT WAS natural that the centre altar be dedicated to God the Father while the altars on the left and right wings would honor the Son and the Holy Ghost respectively. The centre chapel was painted blue, indicating the contemplative life and the theological virtue of faith; in the left chapel the walls were painted green signifying Our Lord's mediation between the world and His Father and also the theological virtue of hope. To finish the triad, the Holy Ghost chapel took on a deep red hue. Naturally this depicted the active life and also the last of the theological virtues — charity.

A kind friend of the seminarians, Mrs. Geierman, did all the sewing and also helped plan the dossals and antependia. In order to achieve the desired economy, every store in Denver was searched for the fast disappearing material known as monk's cloth. Two different kinds of this cloth were combined to make an attractive dossal for the centre altar and antependia for all three altars. In the attic of the seminary buildings cumbersome victorian plush valances in red, green, and gold, were discovered. After these valances had been cleaned and pressed, parts of them were used for each altar. The stripes and designs on all three antependia were made from this plush; also the stripes for the dossal of the centre altar. The canopy over this altar was made of cream textile donated by Father Tom, with the designs, tassels, and borders made from the red valance.

By this time, the altar in the centre chapel had begun to be renovated. The two gradines, tabernacle, and semi-reredos, had been taken off, to be replaced by the dossal. Since the altars are used for private masses only, and the Blessed Sacrament is not reserved there, the tabernacles were no longer needed.

In the chapel dedicated to the second person of the Blessed Trinity, the red velvet drapes which had previously hung

behind two of the altars were combined to form a full dossal and riddles. Paul executed a beautiful wooden frame for the baldachino while Tom made pads to fit the ribbed sections. Herb, Abbie, and Walt painted along the border of the different sections symbols of the life of Christ according to the feasts of the ecclesiastical year.

In the chapel dedicated to the Holy Ghost a reredos of polychromed wood was installed. The frame was made from an old door, while the panels were cut from an unused ping-pong table. Two adoring angels were carved by Jack out of a piece of soft pine and placed to hover above the gold velvet riddles. A carved dove decorated the central panel. Around the crucifix the seven gifts of the Holy Spirit were symbolically portrayed while on the side panels the twelve fruits of the spirit of love were depicted. The canopy over the altar was made of beaverboard painted in ivory and red colors.

In the seminary carpenter shop was found a birchwood crate, a maple table leaf, and an oak window frame from which were fashioned three crucifixes. Omer and Leonard turned out candlesticks on the lathe while Andy renovated the once cumbersome cabinet so that a proper place was provided for every article used at mass. The large vesting tables were cut down and covered with monk's cloth to blend harmoniously in the restricted space.

AT THE completion of the job, few could realize that all of the work had been done at the unbelievably low cost of twenty-eight dollars. The professional assistance was gleaned, for the most part, from illustrations in *LITURGICAL ARTS*. All the members of the club readily agreed that not only was the work interesting and instructive but, what was more important, they now knew what they could do if, during their ministry, they were called upon to beautify the Lord's house with little or no means at their disposal. But they also realized that, under more normal circumstances, work of wider scope should be entrusted to competent professional artists.

To open the Holy Trinity chapel officially the rector of the seminary celebrated a *missa recitata* for the seminarians. Now indeed the surroundings are in accord with the sublimity of the august sacrifice offered there daily. Truly it may be said that these seminarians "love the beauty of the Lord's House and the place where His glory dwelleth."

Handmaid of the Liturgy

The Reverend FRANCIS J. GUENTNER, S.J.

THE RICH heritage of the liturgy of the Church was not an inheritance bequeathed overnight. While the militant Christians of the early centuries were suffering the persecutions of the swiftly disintegrating empire, the liturgy was steadily developing. And when the Edict of Milan was given to the Roman world in 313, the Church found itself "officially" free to develop and spread to all nations, as Christ had told it to do. It was principally then that the liturgical arts became an organic factor, developing simultaneously with the liturgy itself. Music, poetry, and architecture advanced with great strides as planechant, hymnody, and the basilicas took their part in the liturgical life of the Church. The beginnings of sacred painting seem, according to our standards, rather crude, but they served their purpose well, and gradually prepared the way for the magnificent creations of the late middle ages and early renaissance, just as the early attempts at polyphony resulted finally in the golden age of Flemish, Roman, and Spanish composers of the renaissance.

The history of the Christian era has shown, however, that when the Church's mission is impeded, all the liturgical arts are generally kept from real progress. And thus, as a result of the greatest mistake in modern times, the protestant revolution, not only was the progress of the liturgical arts practically stopped, but their very purpose was lost to sight. The withdrawal from spiritual government by a divinely instituted authority, the adoption of private interpretation of Scripture, the overthrowing of religious practices in general — all furthered the more complete secularization of life. And the result in the world of art was a similar secularization, for the common religious themes were passed over in favor of subjects of purely natural interest. A particularly interesting turn took place in music. The progress made in the development of the opera style, the greater possibilities of the chromatic scales, the rising interest in orchestra opened up realms hitherto unexplored. Many churchmen of

the time, being zealous in furthering the cause of the arts, and in spreading appreciation of them, readily adopted the new developments, gave them a part in the performance of the liturgy, and in time did not hesitate to change and subordinate the liturgy if it seemed necessary or convenient. Composers cooperated by providing compositions in the new and increasingly popular style.

The decadence of planechant, it is true, had begun in Northern Europe as early as the thirteenth century when measured music began to appear, numerous tropes were inserted, and the interpretation of the *melismata* became uncertain. Nevertheless even in its decadent form Gregorian chant was recognized as the music of the Church, and did not lose its official status in spite of the great part that polyphony took in the performance of the liturgical functions in the fifteenth and sixteenth centuries. During the renaissance the disfiguration of the old chant had become complete, and its degradation no less complete. The reformers, and especially Luther, who had been trained in the traditions of the Church, recognized this, and consequently rejected much of the florid and melismatic chant, but retained many of the simpler melodies and replaced the Latin words by words in the vernacular.

In order to meet this particular menace, the fathers of the Council of Trent, in a celebrated decree on necessary reforms connected with the celebration of holy mass, enjoined upon the bishops the task of "purifying" the music, of banishing from their churches all those kinds of music in which there was mixed up anything indecorous or improper. Pope Gregory XIII thereupon undertook to carry through a revision of the old chant books. The work, assigned to a number of leading Church musicians, among them Palestrina, was dropped because of insufficient knowledge of the principles of chant and the lack of original sources. The task was reassigned to Suriano and Anerio, however, and when the edition was finally issued in 1614-15 by the famous Medicean presses

of Florence, it was found to be marred by almost numberless errors. For all that it passed publicly as the authentic text of the chants until the second half of the nineteenth century.

But such interest in the chant as had been created by the appearance of the *Editio Medicea* was only a passing stir. As the seventeenth century progressed, both chant and polyphony were being replaced by music composed in the contemporary idiom, but clothed in the guise of the liturgical texts. It is not our purpose here to go into details, showing how individual composers went astray in their endeavors to supply music for the Church. A mistake so universal could come from no other source than an incorrect principle. The erroneous judgment in this case was a misunderstanding of the purpose of liturgical art: and the result was often merely a display of grandiose effort and personal skill which tried vainly to cover over an inner emptiness and lack of meaning.¹ By the middle of the nineteenth century, rococo art was accepted as the genuine expression of the liturgy. As Father Robert Brennan has said so well, Catholics had developed the habit of taking these things for granted, had developed the habit of holding on blindly to associations, of being affected more intimately by the sentimental than the intellectual.²

Finally in 1903, when the work of the Solesmes monks in restoring Gregorian chant and the Ratisbon churchmen in republishing polyphony had shown the world what the Christian heritage in sacred music was, Pope Pius X issued his *Motu Proprio*, a proclamation to return to the Church's correct and high liturgical standards. The immediate objective of this famous document was to recall to mind the nature

¹ "The demand of truth is made upon church music in the name of art. Aesthetics demands truth, not a false sentimentalism that is chaotic in its joys and sorrows." Dom Virgil Michel in his *The Liturgy of the Church*, New York, 1938. Macmillan.

² In his paper, "Chant and the Laity," read at the Third Liturgical Week, held at Saint Meinrad's in October, 1942.

and purpose of sacred music used as part of the sacred services. The Pope surely realized that though he was not introducing anything new, his instruction would none the less be considered an innovation by many. That he considered the reform of absolute necessity is shown by the fact that he had not been in office half a year when the decree was issued. No doubt he foresaw that criticism would arise to interfere with the restitution he held so important. May not this have been the reason why he included the words, "We do therefore publish . . . with *certain knowledge* Our present instruction"?

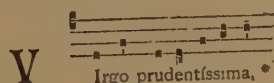
THE Church as a temple of worship is no more a concert hall than it is an art gallery. It is a house of prayer and sacrifice, and particularly during the sacred functions themselves the music must be a worthy component of the unbloody sacrifice. The action which takes place in the sanctuary should be furthered or emphasized by the music of the choir; it should not be impeded or distracted. Of its nature liturgical music must be sacred, and because of its purpose it must be directed to something beyond itself; it cannot, in other words, be an *ars gratia artis*.³ These facts are to us self-evident. They are the fundamental principles first to be considered in the judging of any art that poses as liturgical. But it was these very principles that Pius X had to bring to the attention of almost the entire world in 1903.⁴

As was to be expected, the traditions of the Church were appealed to in order to find some standard, some common ground by which good and bad Church music could be judged. And Gregorian chant was evidently the model naturally suited for this purpose. Classical polyphony, one of the many

outflowerings of the middle ages, was then ranged next to the chant as the model of choral part music.

By placing these models as universal standards, the Pontiff showed that the matter of sacred music cannot lightly be passed over by saying that it is all merely a question of taste, either national or personal. The composers of chant and polyphony all met in a common system of tonality — the diatonic modes — and though the temperament of English and Spanish composers, for instance, was quite distinct, and hence their compositions reflected different emotional experiences which arose when the text was conceived musically, still the spirit and tone of the modal system, so rigidly adhered to, lent themselves admirably to the concept of sacred music, no matter what the nationality of the composer. And since the possibility of instruments to act as accompaniment was not even considered until late in the renaissance, the voice and what the voices proclaimed were given the entire attention of the composer. There was therefore less chance for delay in the services, and also less opportunity for subordinating the liturgy to the music. It is not necessary that modern composers revert to modal system, but modern Church music must try to capture the spirit of the traditional models. This is the more difficult because "modern music has risen mainly to serve profane uses," and has found its natural home in the theatre, concert hall, and the like.

The legislation of Pius X has been repeated by succeeding popes until the present day. It is not difficult to see what the mind of the Church is concerning liturgical music. But since chant and polyphony have long been "out of vogue," and their spirit forgotten, not anyone according to his liking can be a competent judge of modern sacred music composed for the liturgy. A re-orientation, a reeducation is necessary; and the progress made toward this reeducation in our own country has been great. If enthusiasm for correct Church music continues mounting with the speed shown in the past twenty years, we can rest assured that it will keep apace with the progress of the whole liturgical movement, which is one phase of Pius X's desire to restore all things in Christ.



Recent Publications

THE IDEA OF A CATHOLIC COLLEGE. By John Julian Ryan. New York. Sheed & Ward. \$2.00.

The principles enunciated by Mr Ryan are the unchanging principles of Catholic education; his restatement of them, however, is sharply contemporaneous and persuasive. He minces no words in pointing out the fundamental opposition between the true Catholic way of life and the behavior patterns characteristic of twentieth-century America, but his book is by no means a jeremiad. He is primarily interested in making constructive suggestions, and he has developed his ideas in a good, clean, forthright style which, for all its uncompromising vigor, retains the agreeable qualities of tact and dignity.

Having discussed in fresh terms the essential aims of Christian education, Mr Ryan next addresses himself to the problem of how best to achieve them in the cultural environment of the United States to-day. He is, in other words, not concerned with designing a general curriculum for Catholic college students anywhere but rather with designing a very particular kind of curriculum, one that will meet the specific needs of present-day American men students. In this book he does not discuss the modifications which might, presumably, be necessary in a college for women. His problem is viewed in terms of the needs of "a young man capable of profound spiritual enthusiasms, good-hearted, loyal, fundamentally sound, who is nevertheless not too well versed in either the primary crafts or the religious arts; moderately disciplined; commercialistic; a little soft; fearful of making a fool of himself; uninspired." Briefly, Mr Ryan's student is a young American Catholic not a little tainted by philistinism. The proposed curriculum presumes, of course, the usual American high-school training, though Mr Ryan remarks that the student should, ideally, begin his college course when he is not younger than fifteen nor older than sixteen. Ultimately this may well mean some tampering with the high-school curriculum, but this matter is given only passing notice. The problem of the ideal age, however, is important; the college which the author is describing is not meant to offer professional training, and not a few young men desire such training but are very much concerned with the question of when they can expect to complete

³"In general it must be considered to be a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid." *Motu Proprio*, paragraph 23.

⁴"Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text in order that through it the faithful may be the more easily moved to devotion . . ." *Motu Proprio*, paragraph 1.

their preparations and get about the business of earning a living. In addition to the economic pertinence of the age problem, there is the further consideration that both the choice of subjects to be taught and the methods of teaching them are affected by it.

The detailed curriculum which is suggested in this book looks more revolutionary than it actually is. The traditional studies (if it is still possible in American education to speak of traditional studies) are all included: literature, mathematics, history, philosophy, economics, political theory, natural science, and religion. The curriculum also includes training in the crafts. Readers of *LITURGICAL ARTS* will be gratified by the emphasis that is laid, in the religion courses, on the liturgy and the arts of liturgical worship.

The curriculum is balanced and comprehensive, but Mr Ryan's real contribution is not to be sought in his list of studies so much as in his provocative ideas on the relations of all of the parts of this list to one another and on the methods with which the various parts should be both studied and taught. His first contribution, of course, concerns integration. The desirability of unifying a curriculum, of fitting all of its component parts together, has been generally acknowledged. Despite the prevalence of pious desires, however, efforts to achieve integration have thus far been lamentable. Even our Catholic colleges have failed, largely because they attempt the impossible. They have tried to nourish their own special ideals while conforming with course requirements and educational fashions designed by institutions or associations with altogether different ideals, when they can be said to have ideals at all. Mr Ryan is not so rash as to believe that he can take any given collection of studies, taught from any particular point of view, and integrate the parts of this collection to a very definite and precise purpose. His method has been to work back from a clear understanding of his aims to a decision as to the necessary form of his curriculum. His course of studies is integrated, therefore, because its parts are chosen for their power to contribute to his aims.

The problem of how the curriculum should be taught is discussed in a chapter entitled "The Teacher." This is a brilliant essay on effective pedagogy. After reading it, many of us who are concerned with education will not easily make peace with our consciences. Mr Ryan's ideals are high, but they are not

the ideals of an impractical theorist. His discussion of teaching methods is detailed but his requirement of a good teacher is "in brief, that he must deal with his students as good masters have always dealt with their apprentices."

One of the great features of Mr Ryan's educational theory is his persistent concern with skill. His curriculum, as the curriculum of a Catholic college, is integrated primarily in terms of charity, but there is also a second integration — an integration in terms of skill. "All art," he says, "is essentially one — all the arts are essentially alike. Whether they are fine arts or applied arts, they are all forms of skill in making or performing." The graduates of Mr Ryan's college will have "sound standards for appreciating any work of craftsmanship or art — from a toothbrush to a *Last Supper*." And they will be much more than appreciators, for they will know that "every man is a special kind of artist." It is easy to see the point of Mr Ryan's ideal of the good teacher.

The publishers of this book have included as an Introduction a tribute to the author written by the Most Reverend Richard J. Cushing, Archbishop of Boston. As the Archbishop remarks, it is not to be expected that Mr Ryan has given us the final answer to all of the problems of Catholic education. It is to be hoped, however, that his tentative and incomplete answer will lead to something beyond discussion. This book demands action.

GROVER J. CRONIN, JR.,
New London, Connecticut.

WHEN DEMOCRACY BUILDS. By Frank Lloyd Wright. Chicago: The University of Chicago Press. \$4.00.

Much criticism has been hurled at Frank Lloyd Wright. Despite it, he stands as architect well above the crowd. He will have a secure position in architectural history. His daring departures from the comfortable and stuffy practice of depending on dead styles for architectural design have produced excellent and inspiring results.

This book will not, however, assure him a place as a man of letters. His individualistic style and arrangement of material make it difficult to follow the many sound and interesting thoughts which are developed. Many were included in his work *The Disappearing City* (1929) and are now given in expanded form.

The author decries the contemporary evils of the city caused by skyscrapers,

traffic, centralization, and its financial systems — which have submerged the individual in the unhappy mass. By organic architecture (form and function are one) the individual can be restored, according to the author, to his rightful place and by organic design a fine new type of community, the features of which are described, can be evolved. The author considers this type of design the only one suited to a democracy and essential for its continued existence. Life would be pleasanter for this country's millions in these spacious, decentralized communities which he envisions, with their fresh air, sunlight, pleasant working and living arrangements, their educational and cultural opportunities.

The author is not so familiar with some phases of community life as he should be. Especially on the matter of religion and particularly regarding the Catholic Church he exhibits a lack of knowledge. However, he anticipates that in time religion will be restored to its true place "and that place will be high up indeed. Probably higher than ever before."

Back in his familiar field of architecture he faces the question of ecclesiastical architecture and realistically admits: "All church architecture has been false for a century at least." About collegiate architecture: "And cultural education . . . will find a kind of building more suitable . . . than imitation of Oxford gothic." This reviewer wishes that architects of the same technical ability as the author could be enlisted to help reorientate the point of view of those in charge of ecclesiastical and educational construction who have the usual blind spots. They who are charged with such responsibility should be allowed to see how baseless and unjustifiable is their dogged, blind reliance on the dead romantic style of the past as alone suitable or even as adaptable for modern structures.

LAWRENCE E. MAWN,
Alhambra, California.

CHARLOT MURALS IN GEORGIA. Athens: University of Georgia Press. \$6.00.

It's an old phrase, but this handsome book is indeed profusely illustrated. Four color-plates and 174 black-and-whites add up to an exhaustive and most instructive treatise on the method of fresco painting, as seen in the personal history of three murals.

From 1941 to 1944 Jean Charlot was artist-in-residence at the University of Georgia in Athens. At near-by Mc-

Donough, Georgia, he did a mural for the Post Office, and later a fresco for the façade of the Fine Arts Building of the University, and another for the interior of the Journalism Building on the same campus.

The text consists of an introduction, or critical appreciation of the artist by Lamar Dodd, painter himself, and head of Georgia's art department. Then follows Charlot's essay on the tradition, function, and techniques of fresco painting, entitled, "Public Speaking in Paint." Each of the three murals has a running commentary, sometimes in the form of notations for a diary, by the artist. Photographs and engraving are uniformly excellent and the University deserves full commendation for its sponsorship and publication of the book.

As for the murals, the McDonough Post Office is easily the most satisfactory. The stimulus of a fresh subject, a Georgia cotton gin and its Negro workers, excited a more direct response and pictorial treatment than Charlot had heretofore shown. It is the smallest of the three in actual dimension, but much the largest in heroic quality. Charlot himself says in his opening essay on the nature of murals, "their sheer size and their public function fit them better to the doings of heroic characters, to the weaving of themes weighted with human significance." Charlot has always been a fine critical and scholarly intelligence. But his painting has often been another matter. Here the two seem to have coincided.

In the Fine Arts Building mural, high up behind a classic colonnade, the particular decorative and architectural demands are competently fulfilled. The painting itself shows too many of Charlot's weaknesses, or perhaps it would be fairer to call them mannerisms, such things as a kind of wavering chiaroscuro inside an over-simplified contour, and the too-familiar square noses on spherical faces. These occur again in the Mexican section of the Journalism mural where the subject may have called for them. But his paratroopers in the same series look suspiciously like Mexican clay dolls, which may, of course, have been the artist's intention.

It would be pointless to quarrel over the personal vagaries of a painter's idiom, except that the Negroes of the McDonough Post Office, freed from these and other mannerisms, show Charlot to be capable of a far more sensitive and expressive style. The artist defends himself eloquently in his introduction

when he takes to task those critics who, familiar with easel painting, have protested the fragmentary state, monotonous drawing, and so on, of Rivera's painting. These being, according to Charlot, the inevitable concomitants, the necessary "effacements" of mural style. But he also says, in the next paragraph, that, "A public building is not a studio where the work of art may be submitted only to the scrutiny of experts: its public is made of laymen who expect its painting to tell a story." A member of that public might well ask how much a public painting is helped by the intrusion of mannerisms, dear to the artist, perhaps, but often irrelevant to the subject. Happily, Charlot has shown in the McDonough mural what dignity and truly popular expression he can command.

PHILIP RHYS ADAMS,
Columbus, Ohio.

PAINTING AND PAINTERS. How to Look at a Picture from Giotto to Chagall. By Lionello Venturi. New York: Charles Scribner's Sons, \$3.50.

This book is an immensely useful thing, full of arresting simplicities (really epigrams) which could unravel almost all the problems of artistic appreciation for the "honest reader of average sensibilities." But he must be serious in his intentions, and willing to accept as valid premises in a lucidly presented argument the tested experience of a distinguished and amiable scholar. Again and again Dr Venturi startles the reader with his cogency and directness. As early as page eleven he remarks, "The subject matter is *what* the painter has reproduced: the content is *how* the painter has conceived his subject matter. When one speaks of *how* he conceived something, he really speaks of *form*." Thus content and form are identified." As late as page 243 he observes, in his conclusion, "The danger of introducing moral or religious laws into art lies precisely in the fact that they are laws and not that they are moral or religious. The application of or adherence to any law hinders that spontaneity of creation which is the essential condition of art."

In the chapter entitled "Modern Moral Beauty," Venturi says, "Monumental grandeur, moral consciousness, the universal idea found in a portrait of peasants, the solemnity of things which eternally endure found in a landscape, a cosmic tragedy expressed by a still-life — all this is the moral beauty of Cézanne's art." But there is no need to

continue with isolated quotations. Lionello Venturi is a universally respected critic and historian, an historian of criticism even, who writes English remarkably well, and thinks with Latin clarity. In fact the professorial flavor of his style is probably inevitable to the exactness of his logic. In any case Booth Tarkington introduces the book with his usual grace so that no reader is plunged too directly into a cerebral exercise. But looking at a picture cannot help being an exercise of some part of the mind, and anyone familiar with public reactions to painting, the reactions of even a reasonably enlightened public, cannot help wondering why so many people who talk so much about art should be so reluctant to read and accept a few generally agreed-on principles of taste. In other words if such a book as this were to be generally read, with attention, and even partially acted upon, the amateur would find himself eased over many hurdles. But rather than solve a few elementary difficulties the generality prefer to stand firmly on the platform of their likes and dislikes. Fortunately, Dr Venturi gently, but with equal firmness, pulls these planks from under them in his opening passages.

It is a well-constructed book, with a few carefully selected illustrations; the author only twice allows himself the luxury of "horrible examples," for each section. The chapter titles outline the evolution of ideas which is in an important sense the history of painting: "God and Man," "The Discovery of Man," "The Ivory Tower," "The Discovery of Nature," and so on. At first glance the coupling of Giotto with Chagall seems at least unlikely. But Venturi writes of painting since the beginning of the nineteenth century with especial sympathy and understanding. And the author finds in Chagall a combination of fantasy and fancy which, despite the artist's unbridled individualism, may swing the circle back toward the symbolism of mediaeval painting.

Venturi is perhaps at his best, certainly his most eloquent, in dealing with Cézanne and Rouault, both specialties of his. But more important than individual appreciations or expositions is the all-over critical method which is so constantly, easily, built and transmitted. Dr Venturi has accomplished that rare thing, a truly popular work, without condescension.

PHILIP RHYS ADAMS,
Columbus, Ohio.

BUILT IN USA — 1932-1944. New York. Museum of Modern Art. \$3.00

As the visible expression of a civilization's culture, true architecture must change with it. This change produces architectural styles.

Architecture has often disengaged itself, in this country, from its times and from its proper function; it has turned back to disinter dead styles in the Grecian, Romanesque, Renaissance, and Gothic Revivals; it has become, at other times, eclectic and added to buildings composite decoration from books of ornament. These were digressions from the right path.

This book shows that the architectural conscience has stirred and a new architecture which attempts to express our present culture has been developing. There are pictured 47 buildings — with brief expert comment on each — which demonstrate the contagious vitality of the contemporary movement and the large extent of its acceptance. The general text is short, approximately 12 pages.

It is welcome news to read that architectural schools have generally abandoned the past unsound emphasis on traditional styles and that architecture has taken on a broader significance, is more than buildings as it rightly carries over into allied fields and problems.

The text mentions that the public has been regretfully slow to recognize the merits of the new architecture because of unfounded distrust. Some readers will be pleased to discover that special features of the new architecture, such as "streamlined modernistic" stressing of functionalism and the machine as the basis of design, have been discredited and an earnest striving for the proper design approach is evident.

One wishes that the Catholic Church in this country had not been so slow to adopt contemporary architecture, and had taken its traditionally important place in the advancement of a major architectural style.

The photographs and plans which make up the bulk of the book are of buildings in many fields — residences, public buildings, housing, schools, hospitals, factories, office buildings, shopping centers. Almost half are located in California and other western states.

This book is timely. A long construction era will be part of the waging of peace. This book should play an important rôle.

LAWRENCE E. MAWN, A.I.A.,
Alhambra, California.

A NEW HISTORY OF MUSIC. The Middle Ages to Mozart. By Henry Prunières. With an Introduction by Romain Rolland. Translated from the French by Edward Lockspeiser. New York: The Macmillan Company. \$5.00.

Here is a book of a type too rarely encountered, in which an engrossing subject is treated in a fashion at once scholarly and interesting without oversimplification. Addressed primarily to the cultivated amateur, "A New History of Music" undertakes to cover a vast field, from the Middle Ages to Mozart. Its distinguished author, a leading French musicologist, M. Henry Prunières, admirably acquires himself of his task. The volume, handy and well printed, evokes gratitude and regret simultaneously: gratitude, for the horizons of almost unknown music and musicians which it reveals to an increasingly interested and cultured musical laity; regret, that the vast stores of ancient music have been so long unknown to, and from all evidence, will yet longer be withheld from the diet of music lovers.

Beginning with a brief history of Gregorian Chant, the author delineates its development and decline, then passes to an enlightening discussion of the Troubadours and Trouvères. Polyphony, quite naturally, occupies a great portion of the book, holding sway as it did for four centuries throughout civilized Europe. Instrumental music, too, receives due treatment, for it played a far larger rôle from the twelfth to the sixteenth century than one might imagine. Several chapters portray the musical development in various countries during more recent centuries, France, England, Spain, Germany, and, foremost, Italy, receiving the prominence they deserve. The volume closes with the origins of opera and the unfolding of the classical style, bringing the reader up to the opening of the nineteenth century.

This one-volume history of music may well serve as introduction for those who are musically interested but uninitiate. While as thorough as its limitations permit, it is scholarly, intelligible, and to a degree popular without being superficial. The fact that only necessary technical terms are used prevents both discouragement and the distraction of paging the dictionary. The volume is further enhanced by an extensive bibliography for each chapter. The translation, by Edward Lockspeiser, is in the main excellently done and is most read-

able, though occasionally there is evidence of too literal translation of French constructions; and in one case a peculiar mixture of French and Italian has resulted in "San Giovanni di Lattran"!

After reading *A New History of Music*, many lovers of music will come to realize that music, far from beginning with Bach, antedated Palestrina; that, further, these men were the climaxes, the "fortissimi," of the various movements of the living symphony that music is. In this fashion has M. Prunières portrayed it, not simply as a matter of names and periods of varying styles, but as a living organism, an enduring testimony of man's God-given creative ability. Perhaps, too, some will yearn to hear mediaeval music performed competently; far better not to hear it at all than endure the labored efforts of well-meaning and ambitious people who sing with more good will than ability, as is so often the ill-fortune of Gregorian Chant. May the day be not far off when such hopes may be realized, and the all-too-rare opportunities may increase and multiply beyond what the present, unfortunately, would indicate.

JOSEPH R. FOLEY, C.S.P.,
New York City

CHURCH HISTORY IN THE LIGHT OF THE SAINTS. By Joseph A. Dunney. New York: Macmillan. \$2.75.

Much credit is due Father Dunney for offering a novel idea: the telling of the story of the Church through the lives of outstanding saints, one representing each century. Historical outlines at the beginning of the chapter give the reader needed framework to connect periods and men.

Here is no old-time hagiography, listing a dull chart of saintly virtues, but interesting and inspiring pictures of saints in action. The average Catholic can read this entire book, or sections of it, with enjoyment and great spiritual profit. Religious superiors would find it excellent spiritual reading for themselves and their subjects. Teachers can recommend it to students in high school or use it effectively in Church History courses.

Without prologue or foreword, giving his criteria of choice, Father Dunney lunges into the story of Saint Peter. One finds himself instinctively asking "Why not Gregory VII instead of Edward? Or Louis instead of Thomas?" We can only wish that a statement of the author had clarified the reasons for his choices.

Under any standard of judgement, however, few would question the selection of Justin, Benedict, Boniface, Bernard, Joan of Arc and Ignatius for their respective centuries.

This book, of course, does not aim to contribute to scientific history. No distinction is made between legend and documentable fact. In the story of Saint Peter, for instance, the Roman section, based entirely on tradition, runs along with the same feeling of assuredness as the material from the New Testament.

Naturally in such a work there will be a few minor errors and some weakly-founded generalizations. To mention several of these: "in 430 the Saracens were besieging Hippo, in North Africa"; "the next Pope, Gregory VII, proved to be a pious and good man who had by his side the Benedictine monk Hildebrand." Modern scholars would hardly concur in the opinion that Photius was "the worst of the Byzantine mischief makers." But such slight errors are not unexpected in a work of this kind.

The purpose of *Church History in the Light of the Saints* seems to be to provide the average reader, especially the young Catholic, with an inspiring account of the achievements of the Church through the lives of characteristic heroes. In this it succeeds!

W. B. FAHERTY, S.J.,
Saint Mary's, Kansas.

THE LIFE OF SAINT DOMINIC IN OLD FRENCH VERSE. Edited by Warren Francis Manning. Cambridge: Harvard University Press. \$4.00.

This scholarly edition of one of the earliest, perhaps even the very earliest vernacular life of Saint Dominic, is jointly sponsored by Archbishop John T. McNicholas, O.P., and the department of Romance languages of Harvard University. The editor has clearly established the dependence of the Old French text upon the Latin life by Petrus Ferrandi, the second biographer of the Saint, who probably wrote between 1235 and 1239. For readers of LITURGICAL ARTS this original Latin life offers a special interest in that it is the first "liturgical" life of the Saint, for it is a true "legend," that is, a life (based largely on the first Latin life of Saint Dominic, that of Jordan of Saxony), composed and divided into sections expressly intended to serve for conventual reading in choir and refectory. It was very early supplanted in this function by later lives all partially dependent upon Petrus Ferrandi.

The French version is a loose adaptation of the Latin original according to the custom of the translators of the period. There is much addition, development, and expansion of recital into direct discourse.

The work of the editor has been most meticulously and competently executed. There is a short foreword by Archbishop McNicholas and studies by Professor Manning of the manuscripts, the source, the language and versification of the author, the dialects of the copyists of the two extant manuscripts, and a chapter devoted to a study of the author, date and purpose of the Old French version.

The Harvard University Press has contributed its usual share to produce a volume which is a model of careful scholarship and fine bookmaking.

JEAN MISRAHI,
Fordham University.

Correspondence

PHILADELPHIA, PENNSYLVANIA
To the Editor of LITURGICAL ARTS.

Dear Sir:

I have a problem which was suggested to me by a priest at the Catholic University, Father Schmitz, and I present it to you in order to find out if anything like it has been done before.

The problem arises out of the fact that myself and others who read a great deal are so surfeited with words, due not only to reading but also to the radio, advertising, and other agencies of our material civilization, that we have lost somewhat the beauty and wizardry of words. We go to mass not to use our missal but rather as witnesses to the universal language of music, gesture, and the pagantry of the mass. There is rained down on the individual a great many sensory stimuli to meditation. The Catholic ideal of enlisting the senses as aids to worship is the philosophy behind Catholic art. Otherwise, it is difficult to see how the Church throughout the ages could have inspired the arts as she did. But as times have changed in many departments of human endeavor, I am concerned with the creation of new forms as aids to worship. What I am about to propose, if it has not already been done, I believe could be utilized by the Church in such a way as to put her in the forefront as the creator of a new and different liturgical art — fundamentally an art of motion. I should state that I conceived the idea from illustrated missals that show

what the priest is doing at the altar and what that action symbolizes.

The problem is this: would it be possible, as the mass unfolds, to have above the altar, where very often a sacred painting is placed, a screen whereon could be projected a series of sacred scenes which would illustrate what the actions of the priest at the altar symbolize. This correlation was in turn suggested by a leaflet I have before me entitled "Ceremonies of the Mass Explained." It breaks down the actions of the priest into thirty-six items and, opposite each is what it symbolizes in the life of Our Lord. For example, number fourteen is where the priest washes his hands; opposite in the life of Our Lord, it says "He is declared innocent by Pilate." Essentially my suggestion merely transfers the picture from the missal to the altar and seems psychologically better than using the missal if one were to regard it from the picture standpoint. The symbolic scenes, like an apotheosis of what the priest's action at the altar represents, would not change scene like the movies; that would be crude. Rather have them melt into one another aided by the resources of abstract art of which, I am told, the color organ could perhaps be used. Or else, let it all be preconceived on film. It might be said then, that the modern sciences and techniques could be enlisted much as the different arts and crafts of the middle ages were utilized in glorifying the mediaeval cathedral.

I realize, by way of apology for this idea, that it may not appeal to those for whom the past and tradition seem of greater importance in the artistic side of the mass. Yet if something like it could be done by way of illustration (again if it has not already been done), much as Palestrina once showed how it could be done in his Mass of Marcellus, I feel that it would be not only effective but an aid to worship. The large group of worshippers who, afflicted as many are in this age with "spectator-itis" would perhaps benefit most. It was a well-known architect who said that the mass in a gothic cathedral was the highest synthesis of the arts. I believe that like the new synthesis of knowledge being worked in some quarters, a new synthesis of the arts is in order. Especially so, inasmuch as new arts have grown up since mediaeval times.

At first I thought my suggestion perhaps a trifle daring, but when I recall reading a book on Spain that even yet in Seville there is given every year at a

certain time, ecclesiastical dancing before the high altar and that, at one time, it was quite widespread, I feel that if that was possible those days this idea does not seem impossible.

I shall appreciate your consideration of this problem and especially your letting me know if it has ever been done or suggested before.

Very truly yours,

DREW S. JOHNSTON

SAINT MARYS, KANSAS

To the Editor of LITURGICAL ARTS.

Dear Sir:

The proposal of Mr Drew S. Johnston, as stated above, that the space over the high altars in our churches be devoted to a projection-screen, whereon would be shown as the mass progresses, pictorial interpretations of the actions of the priest, invites some comment and appraisal.

The proposal might be objected to, it strikes me, on many different grounds, but most fundamentally, I think, because it seems calculated to foster that "spectator" attitude on the part of the congregation: contrast Mr Johnston's statement: "We go to mass . . . as *witnesses*," with the dictum of Pius XI: "It is most important that . . . they should not be merely detached and silent *spectators*." But I shall limit myself to one objection only: the actions of the mass are not intended to be pictorial symbols of the life of Christ.

"It would be possible," says Mr Johnston, "to have above the altar . . . a screen whereon could be projected a series of sacred scenes which would illustrate *what the actions of the priest symbolize*

. . . [italics added] A leaflet I have before me . . . breaks down the actions of the priest into thirty-six items, and opposite each is what it symbolizes in the life of our Lord." Conceding that under ideal circumstances a becoming and reverential combination may be possible, suppose we ask ourselves if such a congregation is really in the best position to take active part in the Action (the missal calls it) of the mass?

The incidental ceremonial actions of the priest, the movement of his hands, etc., are not of divine institution, nor have they *any* real connection with the actions of the sacred Passion, or episodes in the life of Christ. A basic distinction will remind us that the *holy eucharist* is one and unchangeable and comes to us directly from Christ, but the *mass*, or a *setting* for the celebration of the eucharist, that is the work of man, and has no "fixed" or God-given value or significance. Again, while the Roman mass *as we have it at present* is now the only widespread manner of celebrating mass in Latin Christianity (Europe and the regions colonized from Europe), it is neither primitive nor very ancient. Still less was it evolved with a view of symbolically portraying the stages of the sacred Passion, or the like. The washing of the hands, a ceremony mentioned by Mr Johnston, was introduced into the Mass because, after receiving the people's gifts, the celebrant's hands needed washing.

In that twilight zone between the break-up of the ancient culture and the emergence of mediaeval learning, a certain French bishop, named Amalar, conceived the idea of interpreting the ac-

tions of the mass as a symbolic epitome of sacred history, with special emphasis of course on the life and death of Christ. The idea struck his contemporaries in the episcopate as so outlandish that Amalar was hailed before a local council at Kiersy-sur-Oise, and asked where he found all these analogies. Amalar confessed that it was not in sacred Scripture or the Fathers, but in the depths of his own spirit! "It is surely the spirit of error!" was the conciliar verdict (PL 119, 82). But in a later era of crudity the method found support, and rode into favor on the mediaeval love of symbolism. The story is set out conveniently in Father Bussard's *Vernacular Missal in Religious Education* (Washington: Catholic University, 1937), pp. 117-35, because this allegorizing scheme still plagues many text-books. One has only to confront different authors to see what a wild guessing-game this "explanation" can become; its advocates have no hesitation in giving very different historical "reasons." We should have a different set of pictures over every altar!

A priest friend of mine told me of his experience of vesting and going through the mass-actions for his parochial school children while a teacher gave the accompanying explanation. He told me how he shuddered to hear "Sister Amalar," so to call her, call him a Herod as he put on the alb, point out that he was a Judas for kissing the altar, and identify him with Pilate for washing his hands. "I found myself in turn every villain in the piece, and I was wondering if the children could ever respect me again!"

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Published quarterly at Concord, N. H., for November 1, 1944.

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Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Maurice Lavanoux, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the LITURGICAL ARTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations to wit:

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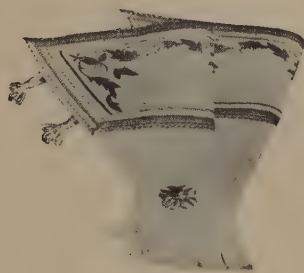
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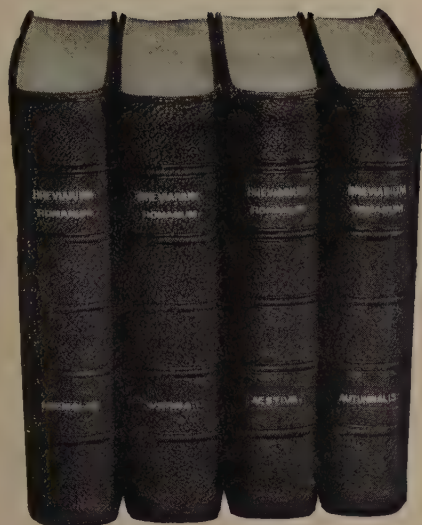
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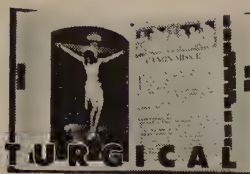
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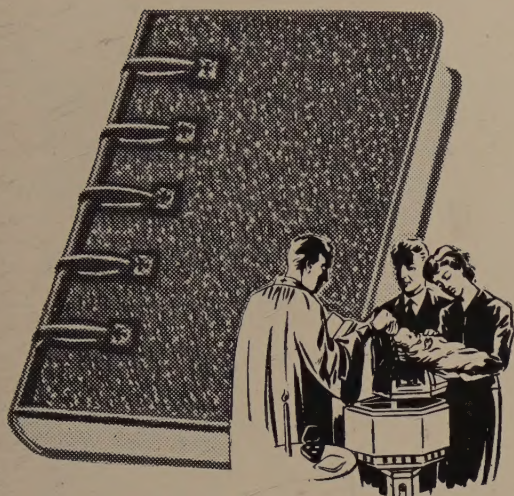
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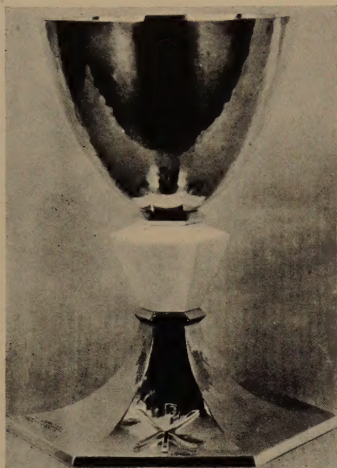
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